



Ham House

A GUIDE

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H. B. Williams

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HAM HOUSE IN ABOUT 1680
From an oil painting in the White Closet

VICTORIA AND ALBERT MUSEUM

HAM HOUSE

A GUIDE

BY
RALPH EDWARDS, F.S.A
AND
PETER WARD-JACKSON

Fourth Edition
Revised and Enlarged

LONDON
HER MAJESTY'S STATIONERY OFFICE
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Introductory Note

Ham House and its gardens were generously presented to the National Trust in 1948 by Sir Lyonel Tollemache, Bart., and his son Mr. Cecil Tollemache, whose ancestors had inhabited the house for the last three centuries.

To ensure proper maintenance of the property, the National Trust made it over on a long lease to the Ministry of Works; while the contents, as historic and remarkable as the house itself, were purchased by the Government and entrusted to the care of the Victoria & Albert Museum, which is responsible for the arrangement of the house.

TRENCHARD COX

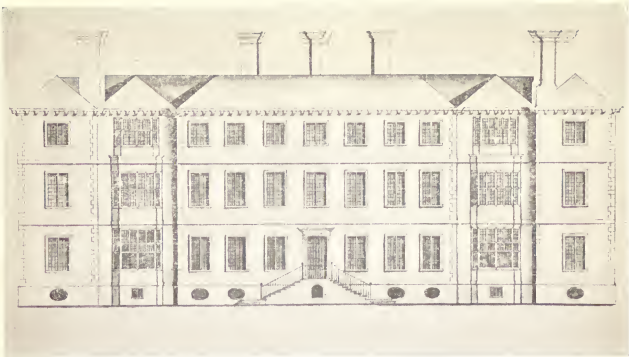
Director

Victoria & Albert Museum

August 1958

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I. THE SOUTH FRONT: A LATE 17TH-CENTURY DRAWING,
possibly an architect's design

HISTORY OF HAM HOUSE

The original Ham House was built in 1610 by Sir Thomas Vavasour, Knight Marshall to James I. A few years later it passed into the possession of a favourite of the King, John Ramsay, Earl of Holderness, who is remembered for the part he played in rescuing the King at the time of the Gowrie conspiracy (1600). Some time after his death (1626) it became the residence and eventually, in 1637, the property of William Murray, first Earl of Dysart. He bequeathed it to his daughter Elizabeth, who, after her marriage to the Duke of Lauderdale, Charles II's minister, enlarged it and decorated the interior with a lavishness unusual even at that time. Indeed, the house as it now stands is largely her creation. Time has effaced some of the splendour that made Ham a synonym for prodigality in its day; but through the preservation of much of the original furniture and interior ornament the house has retained its distinctive character; and still reminds us vividly of the 'politer way of living' introduced at the Restoration, which 'soon passed to luxury and intolerable expense'.



2. THE NORTH FRONT

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THE DUKE AND DUCHESS

William Murray, the father of the remarkable woman who so strongly impressed her personality on her home, had served in his youth as 'whipping boy' to the Prince of Wales, later Charles I. This post imposed on him the duty of being whipped for the Prince's misdemeanours; on the other hand it gave him the opportunity, which he did not neglect, of cultivating the friendship of the heir to the throne, and eventually brought him, among other benefits, a peerage and the lease of the manors of Ham and Petersham. Bishop Burnet (in the *History of His Own Time*, 1715) will have it that he owed his advancement to a gift for intrigue amounting to duplicity, 'being very insinuating, but very false, and of so revengeful a character that rather than any of the counsels given by his enemies should succeed he would have revealed them and betrayed both the King and them. It was generally believed that he had betrayed the most important of all his (the King's) secrets to his enemies.' Burnet adds that 'he had one particular quality, that when he was drunk, which was very often, he was upon a most exact reserve, though he was pretty open at all other times'. He died without a male heir soon after the middle of the century, and was succeeded by his daughter Elizabeth, who not only became mistress of Ham House, but also contrived (after the Restoration) to obtain the title of Countess



3. THE DUCHESS OF LAUDERDALE (IN YOUTH) BY SIR PETER LE LY

of Dysart in her own right, with the power of appointing her successor from among her children.

Some years before her father's death, probably in 1647, Lady Dysart had married Sir Lionel Tollemache, 3rd Baronet, of Helmingham Hall in Suffolk. Sir Lionel thus became the founder of the long



4. THE DUKE OF LAUDERDALE, BY EDMUND ASHFIELD
Signed and Dated 1674-5

line of Tollemaches who, as Earls of Dysart, succeeded one another at Ham for nearly three hundred years. But he lacked the ruthless ambition which his wife expected of her husband, and long before his death, which occurred in 1669, Lady Dysart had formed a close friendship with the Earl of Lauderdale, a man whose ability and thirst

for power made him a more suitable partner for a woman of her type. After her husband's death, Lady Dysart had to wait another three years before Lady Lauderdale died in 1672; then she promptly married the widower. In the words of Sir George Mackenzie, a contemporary historian, 'Lady Dysart had such an ascendant over his (Lord Lauderdale's) affections that neither her age, nor his affairs, nor yet the clamour of his friends and the people, more urgent than both of these, could divert him from marrying her within six weeks of his Lady's decease'.

The same writer asserts that Lauderdale 'really yielded to his gratitude, she having formerly saved his life by her mediation with the Usurper' (Oliver Cromwell). There was indeed a fairly general belief among her contemporaries that she had been Cromwell's mistress. According to Burnet, 'Cromwell was certainly fond of her, and she took care to entertain him in it, till he, finding what was said upon it, broke it off'. Under the Commonwealth she was widely reputed to have powerful influence with the Protector; thus, when Sir Justinian Isham was arrested and imprisoned in 1655, his friend Brian Duppa, afterwards Bishop of Winchester, who was at that time a neighbour of Elizabeth Dysart, wrote to him suggesting that she might, if she would, hasten his release.¹

Contemporary chroniclers testify to the charms she possessed as a young woman. An early glimpse of her as a girl, long before she met the Duke, is given by Henry Knyvet in a letter to his wife dated 23 May 1644.² He declares he has 'growne very well acquainted with the Murrye's' and goes on to say that 'the eldest daughter is the jewel, and indeed a pretty one but for her deep coulerd hayer. I knowe not howe such a notion would relish, but 'tis sayd she is like to be a very great fortune . . . Indeed, sweet Hart, such a pretty witty lass, with such a brave house and state as she is like to have, m'thinks might make a young fellow think her hayer very beautifull. I could find in my hart to wooe her for my sonne, for I am much in her favore. She seems to be a very good harmless vertuouse witty little bable.'

The captivating portrait by Lely (Plate 3) in the Round Gallery was painted only a few years after these words were written and bears out Knyvet's account, save for the 'deep coloured' hair. It is doubtful, however, whether the young woman long remained good, harmless or,

¹ 'I am still of the Mind, that your Restraint will not be long; but probably some means must first be used. What think you, if I should repair to the good Lady in my Neighbourhood, who was wont to have a great deal of kindness for you?' From a letter in the possession of Sir Giles Isham, Bart. It is clear from the previous correspondence that Elizabeth Dysart is the lady referred to.

² Bertram Schofield (editor), *The Knyvet Letters*. 1949, pp. 151-2.

for the matter of that, 'vertuouse'. Another portrait by Lely in the same gallery reveals her at a later age, in a far less amiable light, seated beside her second husband the Duke (as he had by then become), with an expression on her face which suggests that Bishop Burnet's summary of her character was not far wide of the mark: 'She was a woman of great beauty', he wrote, 'but of far greater parts; had a wonderful quickness of apprehension, and an amazing vivacity in conversation; had studied not only divinity and history, but mathematics and philosophy; but what ruined these accomplishments, she was restless in her ambition, profuse in her expense, and of a most ravenous covetousness; nor was there anything she stuck at to compass her end, for she was violent in everything—a violent friend, and a much more violent enemy.'

Her second husband John Maitland, afterwards Duke of Lauderdale, was born in 1616, and began his career as a leader of the Scottish Covenanters; but towards the end of the Civil War, having formed a firm and lasting friendship with the future Charles II, he abandoned that cause and went over to the Royalists. He was with Charles at the Battle of Worcester where, less fortunate than his master, he was captured by the Parliamentarians, who held him prisoner until the Restoration.

When free again, Lauderdale quickly re-established his former influence over the King, and obtained the appointment of Secretary for Scotland, a post which he held for the next twenty years. Among the several ministries of which he was a member was the notorious 'Cabal', so called because the initials of the five trusted ministers who dominated it spelt the word CABAL.¹ One of the rooms at Ham House is popularly known as the 'Cabal Room', but it is unlikely that the celebrated Cabal ever deliberated there, as the ministry had been dissolved before the room was completed.

Lauderdale's position was particularly strong, since no other minister was concerned with Scotland; and Charles was usually quite ready to allow him a free hand in that country, provided he supported the King's personal policy in English and foreign affairs. At first conciliatory, Lauderdale's Scottish policy afterwards became increasingly severe, and ruthless measures were employed against his former friends the Covenanters. The change from leniency seems to have become particularly marked in 1672 after his marriage with Lady

¹ Cabal, i.e. clique, coterie, faction. The members were Clifford, Ashley, Buckingham, Arlington and Lauderdale. Of the latter Macaulay writes: 'loud and coarse both in mirth and anger, (he) was perhaps, under his outward show of boisterous frankness, the most dishonest man in the whole Cabal'.

Dysart, to whose malevolent influence it is sometimes attributed. 'The Earl of Lauderdale had acted with much steadiness and uniformity before,' wrote Burnet, 'but at this time there happened a great alteration in his temper, occasioned by the humours of a profuse, imperious woman. . . . After her husband's death she became so intimate with him, and gained such an ascendant over him, as much lessened him in the opinion of the world. For all applications were made to her; she sold places and disposed of offices, and took upon her not only to determine everything of this nature, but to direct his private conduct likewise, and as conceit took her would make him fall out with all his friends.' Indeed, her behaviour seems to have caused her to be execrated in Scotland almost more than Lauderdale himself, judging from the lampoons that have survived. One of the more printable is quoted (see Appendix, page 59).

Lauderdale was created a Duke in 1672. That year probably marked the zenith of his fortunes, for although he remained entrenched in office for eight more years, his conduct of affairs thenceforward aroused strong opposition in England as well as in Scotland; he was violently assailed in the House of Commons and only the King's favour, which he never lost, maintained him in power. By 1680, his health had begun to fail and he was forced to resign. Two years later he died, his Duchess surviving him until 1698. His aspect, character and versatile temperament are described by Burnet, who knew him well, in a passage so full of colour and detail that it may be quoted in full: 'In his person he made but an ill appearance. His stature was large, his hair red, his tongue too big for his mouth, and his whole manner rough and boisterous, and very unfit for a Court. His temper was intolerable, for he was haughty beyond expression to all who had expectances from him, but abject where himself had any; and so violently passionate that he oftentimes, upon slight occasions, ran himself into fits like madness. His learning was considerable, for he not only understood Latin, in which he was a master, but Greek and Hebrew; had read a great deal of divinity, almost all historians both ancient and modern; and having besides an extraordinary memory, was furnished with a copious but very unpolished way of expression. The sense of religion that a long imprisonment had impressed on his mind was soon erased by a course of luxury and sensuality, which ran him into great expense, and which he stuck at nothing to support; and the fury of his behaviour heightened the severity of his ministry, and made it more like the cruelty of an Inquisition than the legality of justice. . . . He was the coldest friend and the most violent enemy that ever was known'—a vivid summary of his character which again

(as in the case of the Duchess) is strikingly borne out both by Lely's double portrait in the Round Gallery and the searching crayon drawing by Edmund Ashfield in the Miniature Room.¹ (Plate 4.)

As for Burnet's strictures on his manners at court, a contemporary has left a curious account of them. He relates that Lauderdale was ever 'uttering bald jests for wit, and repeating good ones of others, and ever spoiled them in relating them, which delighted the good King much. . . . Besides tiring the King with his bald jests, he was continually putting his fingers into the King's snuff-box, which obliged him to order one to be made which he wore with a string on his wrist, and did not open, but the snuff came out by shaking. The King did some of his court honour to dine or sup with them, and a select company, agreeable to his pleasant and witty humour. This lord although not invited, ever intruded himself'.² Yet other accounts suggest that he knew how on occasion to divert the King. James Kirkton, a Scottish historian, who accuses the Duke of having been the King's 'privado in his secret pleasures', relates the improbable story that after the destruction of the fleet by the Dutch in the Medway, 'he [Lauderdale] came to the privy chamber and danced in a petticoat to dispell the King's melancholly'.³

HAM IN THE SEVENTEENTH CENTURY

By her marriage with the Duke of Lauderdale, Elizabeth Dysart had become a power in the State and bore herself accordingly. Burnet records that 'they lived at a vast rate, but she set everything to sale to raise money, carrying herself with a haughtiness that would have been shocking in a queen'. Ham House, where they took up residence, soon proved too small, and extensive alterations were undertaken. The building accounts, which are still extant, show that the work was begun in 1673 and completed by 1675.⁴

The original Ham House, as we have seen, had been built in 1610 by Sir Thomas Vavasour, a soldier and courtier, whose initials together with the date and the words VIVAT REX are carved on the

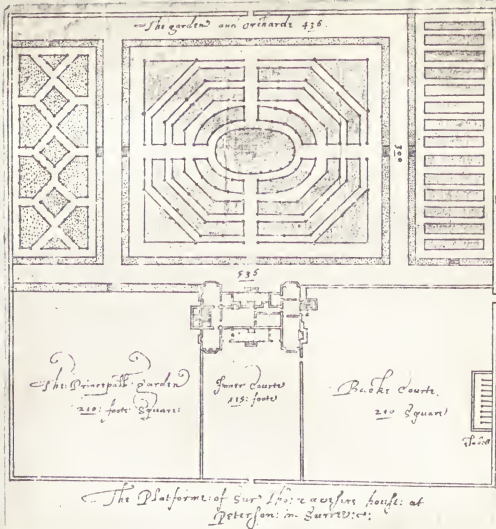
¹ There is a half-length portrait, no less revealing, of the Duke by John Riley at Syon House (*English Painting, 1500-1700*, C. H. Collins Baker and W. G. Constable, 1930, Plate 77).

² Thomas Bruce, 2nd Earl of Ailesbury, *Memoirs*. Roxburgh Club. 1890.

³ James Kirkton, *The secret and true history of the church of Scotland, etc.*, written before 1699, published 1817.

⁴ Arthur Forbes was the builder in charge. The following worked under him: Arthur Turner and Will Smith (bricklayers), John Lampsine (mason), Henry Haslow and Tho. Gelly (joiners), Moor (painter) and J. Bullymore (carver).

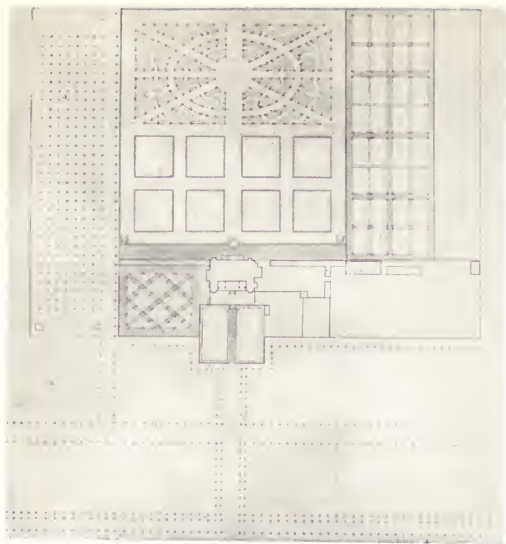
HAM HOUSE



5. JOHN SMITHSON'S PLAN: 'SIR THO: VAVASER'S HOUSE AT PETERSON IN SURREE',
showing the original lay-out of the house and grounds

north door.¹ There is a contemporary plan of the house and gardens among the collection of drawings by John Smithson, the Jacobean architect, at the Royal Institute of British Architects. (Plate 5.) It shows that like many houses of the period, Sir Thomas's home was planned in the form of an H, with a large hall in the centre lit by windows on both sides and a staircase at one end. The hall and the staircase still occupy the same relative position; indeed, it is clear from Smithson's drawing that the whole northern section of the house, including the two

¹ The door, however, is a reproduction.



6. 'THE HOUSE AND GARDENS OF HAM.'

A plan dating from about 1680

loggias and the forecourt, still conforms to the original plan, despite certain later alterations to the façade.

Before the house became the property of Elizabeth Dysart, the interior had already been considerably altered by her father, William Murray. The bills of some of the craftsmen have lately come to light and show that the work was begun in 1637, the year in which Murray took over the lease. Much of it still survives, including the wainscoting in the Long Gallery and the ornamented plaster ceilings over the staircase, the hall and the Round Gallery. A reference in these bills to the 'new great staires' also proves that the existing staircase was constructed at the same date.



7. THE NORTH FRONT BEFORE THE LAUDERDALES ALTERED IT
From a miniature by Alexander Marshall. (Detail.) See page 15

When the Duke and Duchess decided to enlarge the house, they adopted the simple expedient of enclosing the space between the wings on the south side; thereby doubling the depth of the central block and obtaining a whole new series of rooms facing south. At the

same time they built a narrow extension on to each side, thus slightly lengthening the south front. These alterations can easily be understood by comparing Smithson's sketch with the plans of the present house (page 61) or with the plan of the house and grounds reproduced in Plate 6, which dates from about 1680.

Two late seventeenth-century drawings of the south front (Plates 1 and 26) show that the Lauderdale's interfered as little as possible with the exterior of the house. Thus they appear to have retained the Jacobean bay windows of the two original wings which, with their old-fashioned mullions and transomes, were incorporated without alteration in the lengthened façade. Since then the south front has undergone various changes; the Jacobean bays have been rebuilt in a later style and on a larger scale, with balconies and Venetian windows above, while all the old window-frames have been replaced with sashes of the familiar type. Moreover, the ancient stonework, including the quoins and the cornice, has been refaced with cement.

On the north side the Lauderdale's made no additions but carried out important alterations to the façade. The appearance of the house on that side shortly before they touched it can be gathered from a miniature painting by Alexander Marshall, a rare and little known artist active during the last part of Charles II's reign. It is a version of Hoskins's portrait (in the Miniature Room) of Catherine Murray, the Duchess's mother, but differs from the original in that it has a view of Ham in the background (Plate 7). The most conspicuous feature of the house, as here represented, is a pair of turrets rising above the roof immediately over the two loggias. The Duke and Duchess removed these turrets and continued the line of the roof at an even level all round the building; the central bay above the entrance doorway was also eliminated. Furthermore, they inserted above the ground-floor windows and in the walls of the forecourt a row of niches in which they placed, according to the 1679 inventory, 'six marble heads and 38 heads of lead', subsequently replaced by busts of stone. Thus modified, the north façade must have looked much as it does today. But Marshall's miniature reveals several interesting differences in the approaches to the house. A straight canal bordered with trees apparently led direct from the Thames to a water-gate in the centre of the wall that then closed the fourth side of the forecourt. Canal, avenue and water-gate have been swept away, and the wall across the front of the forecourt has been replaced by iron railings. The Jacobean wrought-iron gates (objects of great rarity) that now stand at the entrance were doubtless brought from elsewhere at a later date. The ornaments on the posts and the large figure of a river-god in the middle

of the forecourt are of 'Coade' stone, an artificial composition much used in the late eighteenth century for architectural ornaments.

Although little to suggest their original splendour survives, the gardens in the time of the Lauderdales possessed an extraordinary prestige. John Evelyn, who was accustomed to grandeur, was delighted with a visit which he made in 1678. 'After dinner I walked to Ham', he wrote in his diary, 'to see the House and Garden of the Duke of Lauderdale, which is indeed inferior to few of the best Villas in Italy itself; the House furnished like a great Prince's; the Parterres, Flower Gardens, Orangeries, Groves, Avenues, Courts, Statues, Perspectives, Fountains, Aviaries, & all this at the banks of the Sweetest River in the World, must needs be admired.'

A vivid impression of the house and grounds as they must have appeared to Evelyn is conveyed by a contemporary oil painting of the south front (Frontispiece)—probably the 'fixt picture of Ham House' mentioned in the 1683 inventory. It is in a style reminiscent of the 'views' attributed (often on slender evidence) to the immigrant Dutch artist Henry Danckerts, and shows a fashionable party assembled in the garden. The Duke can be recognized in the centre from the Garter Star on his breast; he advances towards his guests with the Duchess on his arm, while an obsequious servant bows to the ground; the black-clothed figure following modestly behind no doubt represents Dr. John Gaskarth, the Duke's domestic chaplain, whose adulatory funeral sermon pronounced a few years later on his dead master may still be read in the Room over the chapel. The house here corresponds closely with the early drawings (Plates 1 and 26); but the layout of the gardens differs completely from the plan made by Smithson at the beginning of the century (Plate 5); the elaborate system of concentrically disposed flower-beds had been abolished (if, indeed, it had ever been carried out); and in its place we discern through the trees of the 'wilderness' a formal arrangement of parallel gravel walks and plots of turf. A contemporary plan of the gardens as they were in the time of the Lauderdales (Plate 6) shows a similar lay-out, with a circular clearing in the centre of the wilderness and paths radiating from it. The 'wilderness' is still in existence, but gone are many of the features that delighted Evelyn—the array of statues, the clipped hedges, the seats with cockleshell backs (inspired perhaps by Francis Cleyn who designed chairs like these for Holland House) and the boxes planted with flowering shrubs. Indeed, an engraving of about 1730 shows that even at that date these ornaments had been removed. The few changes that have taken place in the layout of the gardens since then can easily be observed with the help of this print. The red brick

The Queens Closet

Ring wth Emson and gold stuff bordered wth
 green and gold and silver stuff, Two pieces
 wth gold fringe
 Gown Emson, wth silver & pearls
 One white, Diamond & pearls, wth fringe
 Good quilt coat
 Good sleeping chayres, carved and gilt frames
 covered wth green and gold stuff wth gold
 fringe, 2 of Emson & pearls
 Set to London One large hidden screen
 a Parthen cover for wth floor
 His Graces Picture in a carved gilt frame
 One iron crutch, one yerd pin, garment wth
 silver
 And silver wth wth wth
 Three flat Land sheets
 one Paper & Screen.

8. A PAGE FROM THE 1679 INVENTORY

The original hangings and the two 'sleeping chayres' are still in the room

orangery referred to by Evelyn still stands and with very slight alterations to the exterior now serves as a tea-house.

It was on the interior of the building, above all on the new apartments on the south side, that the Lauderdale lavished their substance. The rooms are surprisingly small, considering the rank of the owners; but the Duke and Duchess were evidently determined to make up for lack of space by profusion of ornament. In this they succeeded so well that some of the smallest rooms give the impression of being the most sumptuous. The ceilings, the woodwork, the hangings, the chimney-pieces, the furniture, the elaborate parquetry floors and the silver-mounted chimney-furniture were designed and executed with meticulous attention to detail and a careful regard to the total effect.

In 1679, soon after the tasks of decorating and furnishing had been completed, an inventory of the contents was made; and another was taken in 1683, a year after the Duke's death. Much of the furniture

in the house today, and many of the paintings, can be recognized in these interesting documents, which are detailed enough to give us a clear idea of the former appearance of each room. They bear out Evelyn's observation that the house was 'furnished like a great Prince's' and show that it was above all rich in hangings and upholstery. In all the principal rooms, including the bed chambers, the walls were hung with tapestry, damask, velvet, mohair or sarsnet, suitably trimmed, with window curtains designed to match or to form a contrast; the numerous bedsteads (which have not survived) were also hung with sumptuous materials, and in many cases the chairs were upholstered in the same stuff. This riot of colours must have created an effect of uncommon splendour; a faint conception of it may still be obtained from the existing wall-hangings and tapestries and from the upholstery of the chairs, though time has dulled their once bright hues. Indeed, in original hangings and upholstery, Ham is probably richer than any other contemporary house.

A great part of the decorative work was carried out by foreign, notably Dutch, artists and craftsmen. It is clear from Lauderdale's correspondence that Dutch joiners and cabinet-makers were employed about the house and made some of the furniture. For instance, in a letter dated 15 April 1673, he mentions two excellent 'German' joiners who, he says, 'have wrought much for the finishing of this house, and have made the double chassee¹ for the windows; in a word they are sober fellows, understand English enough, and most excellent workmen, both at that trade and for making cabinets'. The Duke had no doubt confused German and Dutch, for in another letter written the same year he again praises 'the two Dutchmen, who are excellent joiners' and 'who made the shapies and lyneings of my rooms at Ham'. Some of the surviving furniture is distinctly Dutch in character, and may perhaps be the work of those two sober fellows; conspicuous instances are the marquetry mirror and table in the Duke's Closet, and the parcel gilt walnut table on caryatid supports in the North Drawing Room.

The decorative paintings were likewise commissioned from foreign artists. The ceiling in the White Closet can be confidently assigned to Antonio Verrio (1639?-1707), the Italian artist, who enjoyed wide patronage in England and was employed at Windsor Castle by Charles II and James II, and at Hampton Court Palace by William III and

¹ The modern word *sash* (as applied to window-frames) is a corruption of *chassis* (or *chassee*, as the Duke spells it). It could be used to denote any kind of wooden window-frame, including the sliding frame, which at this time was gradually supplanting the casement. The sashes referred to by the Duke were probably of the early type that slides sideways.

Mary. But most of the numerous inset pictures above the doors and fireplaces were painted by immigrant or visiting Dutch artists. The most distinguished was Willem van de Velde the Younger (1633-1707) who painted the four sea-pieces, dated 1673, in the Duchess's Bedchamber. He and his father had but recently come to England and were employed by Charles II, the father 'for taking and making draughts of sea-fights', the son 'to paint his father's drawings in colours'.

The majority of the other inset paintings are the work of two minor Dutch artists. The 1683 inventory reveals that no fewer than nineteen were painted by Dirck van den Bergen (1640-95), doubtless in the course of a visit he made to London in 1675. He was a pupil of Adriaen van de Velde, whose style he somewhat slavishly imitated. His pastoral scenes with figures of peasants and cattle, coarsely painted, but suffused with a pleasant golden glow, are easily recognized in several of the first-floor rooms.

Fourteen other inset paintings are by Abraham Jansz Begeyn, also called Bega (1637-97), another Dutchman who is known to have visited London in the early seventies. He painted pastoral landscapes, harbours and mountains, and also studies of plants and small animals.

Two minor immigrant Dutchmen who did work for Ham were Thomas Wyck (1616-77) and his son Jan (1640-1702). According to Walpole, Thomas's 'best pieces were representations of chymists and their laboratories which . . . were in compliment to the fashion at court, Charles II and Prince Rupert having each their laboratory'. One of his 'chymists' surrounded with retorts, alligator skins and such customary paraphernalia is in the small closet next to the Duchess's Bedchamber. But Wyck had also a contemporary vogue as a painter of 'views' and landscapes. When in England he particularly favoured the scenery of Thames-side, but at Ham he is represented by views of foreign seaports, fancifully rendered and garish in tone. The younger Wyck, on the other hand, specialized in horses and battles; and Sir Godfrey Kneller was not above employing him to paint them when required in the background of his own portraits. One of his battle-pieces is in the Duke's Closet.

The two inset paintings in the Duchess's Private Closet are assigned in the 1683 inventory to William Gowe Ferguson (1632/3-after 1695). A Scot by birth, he worked a long time in Holland and is usually counted among the artists of the Dutch school, whose manner of painting flowers and still life he adopted. According to Walpole, he also went to Italy 'where he composed two pictures . . . representing bas reliefs, antique stones, etc., on which the light was thrown in a

surprising manner'. The examples of his work at Ham accord well with this description. Ferguson won little recognition and Walpole remarked that 'he worked very cheap'. His pictures are scarce in England, but there is one of similar character to those at Ham in the National Gallery of Scotland, and he is represented in several North European collections.

Apart from the Van de Veldes, none of these inset pictures is of much consequence; but together they form an interesting small repository of minor Dutch paintings of the period.

Among portrait painters Sir Peter Lely (1618-80), the most fashionable artist of Charles II's reign is, as one would expect, strongly represented. His early portrait of the Duchess as a young woman is among his most attractive works. At least eight of the twenty-two portraits in the Long Gallery are by him, while several others were painted under his immediate influence. Apart from Lely the most interesting seventeenth-century portrait painters are Cornelius Johnson (1593-1664?) and John Michael Wright (1625?-1700); while Edmund Ashfield's portrait of the Duke is among the few examples extant of this pastellist's work. There are also a few fine early miniatures, notably a 'Queen Elizabeth' by Hilliard and the emblematic picture of an unknown young man against a background of flames by Oliver.

The early eighteenth century is represented by Sir Godfrey Kneller and by John Vanderbank. The most characteristic of the 'Knellers' is the portrait of Henrietta Cavendish in riding costume with her horse and groom in the background (Great Hall). There is a similar portrait of Henrietta, Countess of Oxford, at Welbeck Abbey. Vanderbank was another immigrant, who in the thirties, according to Vertue, 'had a great run of business, painting persons of quality'.

Ham is not rich in works of the golden age of English portraiture, though Reynolds's full-length portrait of Charlotte Walpole (Plate 9) and the interesting copies by Constable after Reynolds and Hoppner deserve mention. A rather fuller account of the pictures in each room will be found in the Guide to the Interior (page 26). Certain paintings by unidentified artists, however, are passed over, as of minor interest.

LATER HISTORY

After her husband's death in 1682, the Duchess continued to reside at Ham, but as she suffered from gout she was often away taking the waters at Tunbridge Wells and Bath. She was absent on one of these excursions in 1688 when William III landed in England. Before James

fled the country, William sent him a letter (still among the muniments in the House of Lords), recommending him 'for the greater quiet of the City and for the greater safety of his person that he doe remove to Ham, where he shall be attended by the Guards who will be ready to preserve him from any Disturbance'; but James rejected the proposal on the pretext that 'Ham was a very ill winter house, and now unfurnished'.

At the Duchess's death in 1698, Ham became the property of Lionel Tollemache, 3rd Earl of Dysart, her son by her first marriage (she had no children by the Duke). As his mother's extravagances had left the estate encumbered, there was need of careful management; but the economies practised by the new Earl were drastic in the extreme, and were continued long after they had ceased to be necessary. In the words of Humphrey Prideaux,¹ the orientalist, who praised Lord Dysart's sense and prudence, 'that frugal and sparing way of living which his circumstances at first made necessary hath habituated him to that which, now he is out of those circumstances, is downright stinginess'. All accounts agree that the son was as miserly as the mother had been prodigal. In addition to the large estates inherited from his parents, he had possessed himself of a great fortune by marrying an heiress, Grace Wilbraham; yet under his parsimonious rule Ham House deteriorated sadly from its former splendour.

Mackey, the author of *A Journey Through England* (1724), reported that 'the gardens are still well kept, but the House more neglected than one could expect from so great an Estate'. Mrs. Manley, whose *Secret Memoirs and Manners of Several Persons of Quality* (1709) is full of thinly disguised portraits of her contemporaries, draws a scathing likeness of Lord Dysart. She introduces him to the reader early in the morning in the garden at Ham. 'There's an early Lord!' she exclaims. 'He comes out betimes to save any Body's Breakfasting with him at home . . . what think you are his contemplations? Not the study of Letters or Humanity . . . but how to weigh out his Provisions to his Family, to seal up his Oven, that the hungry Domesticks may not pinch wherewith to appease the Cravings of Nature, from his numbered Loaves. . . . This sordid Count has besides a prodigious Bank of ready Money, near Fifty Thousand Crowns of annual Rent; yet is there neither Plenty at his Board, Fire in his Kitchin, nor Provisions in the Larder: His Wardrobe has nothing to boast of but Antiquity'.

An inventory of the house made in 1727 corroborates this account; the luxurious appointments with which the house had been equipped

¹ Humphrey Prideaux. *Letters to John Ellis*, 20 July 1696.

under the Duchess were stored away and the rooms left almost bare; there is no mention of silver chimney-furniture or silver-mounted cabinets; iron implements and old cane chairs were now the order of the day. In the Great Hall, for example, the only contents were:

'A Press bed Bolster; 4 Blankets and a Rugg all old; 14 old Cane Chairs; 2 Cedar Forms; 1 Branch for 12 Candles; an Iron Grate Back and Tongs, a Picture over ye Chimney and Two Statues.'

It was said that Lord Dysart treated his children with similar meanness. 'He suffered his daughters, like Roses, to fade ungathered, because he can't find in his Heart, while he lives, to give them a Fortune worthy of their Birth.'¹ His son, who died before him, was kept in such ignorance and so short of money that he only consorted with 'rascally Footmen and Domesticks, lolling whole days out of an upper Window with one of the Former for his Companion, playing Tricks and laughing for their Diversion at those who passed along'.¹

Lord Dysart died in 1727 at the age of seventy-nine, and was succeeded by his grandson Lionel, the 4th Earl, who, if Horace Walpole is to be believed, was hardly more amiable or more generous than his grandfather. 'There is in this world,' wrote Walpole, 'particularly in my world, for he lives directly over against me across the water, a strange brute called Earl of Dysart.' So close-fisted was he that when his son, who wished to marry, asked for help, 'all the answer he could ever get was that the Earl could not afford, as he has five younger children, to make any settlement, and he offered, as a proof of his inability and kindness, to lend his son a large sum of money at low interest. This indigent usurer has thirteen thousand pounds a-year and sixty thousand pounds in the Funds.'

Notwithstanding his father's denial, the young man made a proposal of marriage to Walpole's niece Charlotte, the illegitimate daughter of Sir Edward Walpole. 'Vidit, Venit, Vicit', wrote Walpole, 'the young Lord has liked her some time; on Saturday se'nnight he came to my brother and made his demand. The Princess did not know him by sight, but did not dislike him when she did; she consented, and they were to be married this morning.' According to Walpole, she unburdened herself to her sister thus: 'If I was but nineteen I would refuse point blank. I do not like to be married in a week to a man I never saw. But I am two-and-twenty. Some people say I am handsome, some say I am not. I believe the truth is that I am likely to be large and to go off soon. It is dangerous to refuse so great a match.'

As to her beauty, the visitor will be able to decide for himself from Reynolds's portrait in the Great Hall at Ham. Walpole was devoted

¹ Mrs. Manley, op. cit.



9. CHARLOTTE WALPOLE, COUNTESS OF DYSART
By Sir Joshua Reynolds. See page 22



10. A PARTY IN THE GROUNDS AT HAM HOUSE BY THOMAS ROWLANDSON

From a water-colour given to the Victoria and Albert Museum by Mr. Peter Jones

to his niece, 'a more faultless being exists not within my knowledge'.

Her husband had succeeded to the title in 1770 as the 5th Earl. He was of a retiring disposition and could not endure visitors. It is related that when George III, curious to see the celebrated house, invited himself over from Windsor, his messenger returned with the reply that 'Whenever my house becomes a public spectacle, His Majesty shall certainly have the first view'. Horace Walpole also testified to the difficulty of gaining access to the grounds; the description of his first visit to Ham after his niece's installation deserves to be quoted, since it shows how little the atmosphere of the house has changed since 1770; already at that date it was redolent of past times.

'I went yesterday to see my niece in her new principality of Ham. It delighted me and made me peevish. Close to the Thames, in the centre of all rich and verdant beauty, it is so blocked up and barricaded with walls, vast trees, and gates, that you think yourself an hundred miles off and an hundred years back. The old furniture is so magnificently ancient, dreary and decayed, that at every step one's spirits sink, and all my passion for antiquity could not keep them up. Every minute I expected to see ghosts sweeping by; ghosts I would not give sixpence to see, Lauderdales, Talmachs, and Maitlands. There is an old brown gallery full of Vandycks and Lelys, charming miniatures, delightful Wouvermans, and Polenburghs, china, japan, bronzes, ivory cabinets, and silver dogs, pokers, bellows, &c., without end. One pair of bellows is of filigree. In this state of pomp and tatters my nephew intends it shall remain, and is so religious an observer of the venerable rites of his house, that because the gates never were opened by his father but once for the late Lord Granville, you are locked out and locked in, and after journeying all round the house as you do round an old French fortified town, you are at last admitted through the stable-yard to creep along a dark passage by the housekeeper's room, and so by a back-door into the great hall.'

Although twice married, the 5th Earl died childless (in 1799) and was succeeded by his brother Wilbraham. When he in turn died without issue (in 1821), the Tollemache family became extinct in the male line, and the title devolved upon his only surviving sister Louisa, who became Countess of Dysart in her own right. She was succeeded in 1840 by her grandson, the 8th Earl; the 9th Earl, who died in 1935, was his grandson. On Lord Dysart's death, Ham House became the property of his kinsmen Sir Lyonel Tollemache, Bart., and Mr. Cecil Tollemache, who generously presented it to the National Trust.

GUIDE TO THE INTERIOR

THE GROUND FLOOR

The Duchess's Bedchamber

Originally hung with crimson and gold damask. The present hangings are a modern copy of a damask at Hampton Court woven for William III. The original bedstead has not survived and one from the Victoria and Albert Museum now stands in the alcove. In the window a French marquetry table dating from the period of Louis XIV (from the Victoria and Albert Museum). On it stands a looking-glass in a frame of embossed silver contemporary with the Lauderdales. The room contains part of a set of splendid gilt chairs covered with the original brocaded satin. They correspond with a set of twelve mentioned in the inventories, 'with carved and gilt frames covered with rich brocade'. Some of the covers have been restored with embroidery.

In the fireplace there is a pair of silver-mounted tongs with a shovel to match. This silver chimney-furniture, which we shall see again in several other rooms, has long been a celebrated curiosity and strikingly testifies to the luxuriousness of the Lauderdales' taste. It was doubtless in allusion to Ham that John Evelyn (or his daughter Mary) in a satire on the follies of the time wrote,

*The chimney furniture of plate,
For irons now quite out of date.*¹

In the small room opening out of the Duchess's Bedchamber stands a curious ivory cabinet, probably of Indo-Portuguese origin, which is also listed in the inventory.

In the Duchess's time there was a bathing-room next to her bedchamber, containing 'one Bathing Tub and a little Stool within it'.

The mid-seventeenth century carved and gilt chairs are covered in the original grey velvet on cloth of silver.

The pictures

In the alcove. The ceiling, painted in oil on plaster, is in the style of Antonio Verrio (1639?-1707).

¹ 'Mundus Muliebris', or 'The Ladies' Dressing Room Unlock'd & her Toilet Spread', 1690.



II. THE DUCHESS'S BEDCHAMBER

1-4. Four *sea-pieces* by Wellem van de Velde the Younger (1633-1707). All are signed; the smaller ones (3 and 4) are dated 'London 1673'. Since the Duke and Duchess were at that time engaged in enlarging and re-decorating the house, it may be assumed that these pictures were specially commissioned from the artist, who had just arrived in England from Holland. The places assigned to them above the doors are unfavourable to paintings of this quality, which may explain why they have only lately been recognized as authentic and admirable works of one of the greatest marine painters.¹ The art in which Van de Velde excelled was that of painting ships rather than the sea itself; for this reason his 'calms' show him to greater advantage than his 'storms', since a smooth sea offers greater scope for this kind of marine portraiture. In this room are two examples of each.

¹ They are not included in the comprehensive list of the artist's works given by Hofsteede de Groote in his *Catalogue of Dutch painters*.

Over the fireplace: *A portrait of William, second Duke of Hamilton* (1616-57). Artist unknown.

In the adjoining closet, over the fireplace: 7. *An Alchemist* by Thomas Wyck (1616-77) and 8, another *sea-piece*, in bad condition, assigned to Van de Velde in the 1673 inventory.

Over the door: 9. *A sea-port* by Thomas Wyck.

The Duke's Closet

As in the Duchess's bedroom, the hangings reproduce a late seventeenth-century pattern at Hampton Court Palace. Against the left wall stands a remarkable writing cabinet of walnut wood with silver mounts, supported on a stand with carved and turned legs; this cabinet and another similar to it (now upstairs in the Queen's Closet), the only two of the type known, are both mentioned in the 1679 inventory, where they are described as 'scriptors garnished with silver'. On the wall opposite the window hangs a fine marquetry mirror, probably Dutch and closely resembling one at Windsor Castle. Below it is a marquetry table made *en suite*; they correspond with an entry in the 1679 inventory: 'One table, stand and Looking Glasse Frame of ebony flowerd'. The early eighteenth-century mahogany chairs are covered in contemporary Genoa velvet, 'sore worne', but with the colours beautifully toned and blended by time.

The pictures

Over the fireplace: 10. *A battle piece* by Jan Wyck (1640-1702).

Over the doors: 11 and 12. *Two landscapes with classical ruins* by Henry Danckerts; No. 12 signed 'H.D. 1673'.

The two landscapes over the inner doors by Abraham Jansz Begeyn, known as Bega (1637-97). (See page 19.)

The Marble Dining-room

The gilt leather wall-hangings are mentioned in the 1679 inventory. The rest of the furniture at that date consisted of two cedar side-tables, three oval tables also of cedar, a marble cistern, and eighteen carved walnut chairs with cane bottoms. By 1683 two 'chayres for children, the one black and the other japanned', had been added.

The cedar side-tables in the recesses are probably the original pair, but the oak gate-leg table and walnut chairs have been lent by the Victoria & Albert Museum. The gilt pier glasses between the windows date from about 1730.

GROUND FLOOR



12. A 'SCRIPTOR' WITH SILVER MOUNTS
(mentioned in the 1679 inventory). *See page 28*



13. THE MARBLE DINING-ROOM

The interesting parquetry floor was evidently laid in the eighteenth century, for the original floor was presumably of marble, judging by the name given to the room in the inventories.

In the fireplace a set of silver-mounted fire-irons.

The pictures

Four of the overdoor pictures (13-16), are seventeenth-century copies of a series of playing boys by Polidoro Caldara (Roman school, d. 1543), acquired by Charles I in 1637 and now at Hampton Court Palace; the one over the middle door (17) is a modern copy. The boys, satyrs and goats served as models for those in the paintings with which Francis Cleyn (?1590-1658) decorated the cove and ceiling of the Miniature Room upstairs (see page 43). This suggests that Cleyn may have made these copies himself.

Over the fireplace: 18. *Rose, the royal gardener, presenting Charles II with the first pine-apple grown in England at Dorney House near*

GROUND FLOOR

Weybridge, Surrey. After the well-known painting attributed to Henry Danckerts (c. 1625–c. 1679) in the collection of the late Sir Philip Sassoon. An inscription on the back states that it was copied by Thomas Hewart, aged twenty, in October 1787.

On the left of the fireplace: *Two Goats*. Dutch; second half of the seventeenth century.

The Withdrawing Room

The walls are hung with a damask similar to that in the Duke's Closet. The gilt arm-chairs, carved with dolphins, form part of the set shown in the Duchess's Bedchamber. On the hearth a pair of late seventeenth-century brass andirons.

The pictures

Over the doors: 19 and 20. Two more seventeenth-century copies of the Polidoros at Hampton Court Palace.

On the left of the fireplace: *Classical ruins with the figures of Christ and the Woman of Canaan*. Attributed to Bartholomeus Breenbergh (1599/1600–?1656). Dutch School.

On the right of the fireplace: *Orpheus charming the animals*. Attributed to Jacopo Bassano (1510–92).

Over the fireplace and on the left wall: landscapes by A. Bega (1637–97).

On the right wall: a landscape with figures by Abraham Bega's eldest son, Cornelius.

The Volary

This was a bedchamber in 1679, but by 1683 most of the furniture, including the bedstead, had been removed and the room had acquired the title of 'Volary Roome', or aviary (the word is apparently derived from the French 'voliere'); yet, curiously, there is no mention of birds or cages in the 1683 inventory, although the room was almost certainly used as an aviary by the widowed Duchess.

The tapestries were hung here at a later date. They are late-seventeenth-century Flemish work, after pictures by Nicolas Poussin in the Louvre depicting incidents in the life of Pyrrhus, King of Epirus in the third century B.C.

The set of chairs with black and gilded frames is covered with yellow satin decorated with a pattern of red cord *appliqué*, a rare form

HAM HOUSE

of seventeenth-century upholstery. The finely carved table and torchères with the original cane tops date from the end of the seventeenth century. The cabinet, japanned in polychrome with floral motives, is lent by the Victoria & Albert Museum.

The pictures

The 1683 inventory shows that the two appropriate paintings of birds over the doors (25 and 26) are by the English artist Francis Barlow (1626?–1702), well known for his drawings and paintings of wild life and field sports; No. 26 signed and dated 1673.

Over the fireplace a *Landscape* by Abraham Bega (1637–97).

The 'White Closet'

In 1679 this room contained a small cedar table, six japanned arm-chairs, 'a scriptor of princewood garnished with silver' (probably the one now upstairs in the Queen's Closet) and 'one Indian furnace for tee garnished with silver'. Tea at that time was a fashionable but expensive luxury; in 1665 Thomas Garway advertised that he had tea for sale from sixteen shillings to fifty shillings a pound.

The room contains a pair of Charles II walnut chairs, carved and parcel-gilt, covered in the original velvet. On the right of the fireplace a 'box with an extraordinary lock' mentioned in the 1679 inventory.

The pictures

The painted ceiling closely resembles that in the Charles II Dining Room at Windsor Castle, and may confidently be assigned to Antonio Verrio.

Over the doors: 28 and 29 two *Landscapes with figures and cattle* by Dirck van den Bergen.

Above the fireplace a late seventeenth-century painting (30) of Ham House from the South. (See Frontispiece, Plate 1.)

Above the box: *Salome with the Head of St. John the Baptist* (signed and dated 1637) by Jacques Stellaert, also known as Stella (1596–1657). French School. *The Holy Family* by the same artist.

On the right of the window: *A West Indian Plantation* by Franz Post (c. 1612–80).

GROUND FLOOR



14. THE CEILING IN THE WHITE CLOSET
Painted by Antonio Verrio (1639?-1707)

The Duchess's Private Closet

Among the furniture which the Duchess kept in here was 'a Japan box for sweetmeats and tea' and 'a Tea table carv'd and guilt'.

The cabinet which now stands here is of Oriental lacquer. The stand has human supports and scrolled caterpillar legs in the baroque style, but the gilding is not original.

The pictures

The painting of *Classical ruins* (33) over the door and the one of *A sorceress among classical ruins* (34) over the fireplace are entered in the 1683 inventory as by the little-known Scottish painter William Gowe Ferguson (1632/3-after 1695, see page 19).

The allegorical ceiling painting with figures symbolizing Time, Death and Eternity may be tentatively attributed to the same artist.

The Great Hall

In the original H-shaped house (1610) this room (which corresponds with the horizontal bar in the letter H) had windows on both sides. At that time the whole household usually dined here, the master and his family at 'the high table' on a dais, the servants below. The position of the dais is still marked by a slight change of level at the staircase end. It is clear from references in the 1638 bills to 'the dyneing chamber' that by that date the old custom had been abandoned, and that Sir William Murray and his family dined privately in the room above, which was subsequently converted into a gallery. Thus, by 1679, the hall contained but little furniture apart from a billiard table and two benches. On the walls hung a collection of fire-arms and other weapons together with a large map and 24 leather fire-buckets (now in the West passage).

The brass chandelier dated 1732, is from the Victoria & Albert Museum. The finely carved mahogany side-tables date from about the same time, and the two large armchairs, covered with the original figured velvet, from the middle of the century.

The two figures over the fireplace are mentioned in the 1727 inventory.

The pictures

The most notable portraits are:

35. *Charlotte Walpole, Countess of Dysart* (d. 1789, see pages 22-5). By Sir Joshua Reynolds (1723-92). Exhibited at the Royal Academy, 1775.

36. *Louisa Manners, Countess of Dysart* (1745-1840). By John Hoppner (1758-1810) after Reynolds. The original (exhibited at the Royal Academy, 1779) is now in the Iveagh Bequest at Kenwood.

37. *Henrietta Cavendish* (wife of Lionel Lord Huntingtower, grandson of the Duchess; d. 1717). By Sir Godfrey Kneller.

The other portraits are:

38. *Lionel Tollemache, 4th Earl of Dysart* (1708-70). By John Vanderbank (1694?-1739).

39. *Grace Carteret, Countess of Dysart* (wife of the above; d. 1755). By John Vanderbank.

40. *James Stuart, Duke of Lennox and Richmond* (1612-55) after Sir Anthony Van Dyck (1599-1641). The original is in the Metropolitan Museum, New York.

41. Called *The Marchioness of Winchester* (2nd wife of the 5th Marquis) after Van Dyck. The original has not been traced.

The Chapel

The walls were originally hung with crimson velvet and damask; the altar was likewise covered with a cloth of 'crimson velvet & gould & silver stuff with gould & silver fringe'. This cloth still drapes the original table; such coverings are now of the utmost rarity. The alms dish and candlesticks, of Flemish origin and lent by the Victoria & Albert Museum, are of a form commonly used on the altar in Anglican churches at that period. The pews and wainscoting date from the time of the Lauderdale.

The chapel contains a number of seventeenth-century prayer-books in contemporary bindings.

The Great Staircase

Constructed in 1637 or 1638, this handsome staircase is an early example of a type which reached its fullest development after the Restoration—a staircase in which the balustrade is composed of carved and pierced panels instead of balusters. In the earliest of such staircases, dating from towards the end of James I's reign, the panels are pierced

with strap-work designs, while those constructed after the middle of the century are mostly ornamented with continuous scroll-work. The boldly carved trophies of arms at Ham are very unusual.

A plasterer named Joseph Kinsman decorated the ceiling between 1637 and 1638 for William Murray, the Duchess's father. His bill, which has recently come to light, describes the work done as follows:

Imprimis the frete¹ Sealing on the head of the new great staires containing 68 yards at 7s a yard. £23. 16. 0.

For the frete under the said staires containing 86 yards at 3s 6d a yard. £15. 1. 0.

The joiner's bill and that of the painter and gilder are also extant. Thomas Carter, the joiner, charged £6 for making 'the great arch' between the hall and the staircase, £7 for 24 yards of wainscot on the stairs, £4 16s. for six windows with their mouldings, and £45 in all for five pairs of doors with their cases and 'frontispieces'. There is no mention of the stairs themselves, but it is clear from the reference, quoted above, to the 'new great stairs' that they were constructed at the same date. Mathew Goodriche's account shows that he charged £64 in all for painting and partly gilding the woodwork.²

Most of the wood was painted and 'veined' to imitate walnut, but some of the carved ornament was gilded. The wood is now thickly coated with brown paint, through which faint traces of the original gilding are still discernible. The panels of the balustrade must have made a brave show when picked out with gold.

The pictures

On the stairs:

42. *Landscape with cattle*. Dirck van den Bergen (1640-95). Dutch School. Signed 'D.V.B'.

43. *Diana with nymphs*. Adrian van Nieulandt (1587-1658). Signed, and dated 1615. Dutch School.

44. *Diana and Actaeon*. After an original by Titian in the Earl of Ellesmere's collection. *Cupid, Mercury and Psyche*. After Correggio.

45. *The Battle of Lepanto*. Venetian School. Late sixteenth century.

46. *Venus and organ player*. After an original by Titian in the Prado, Madrid.

104. *A Mediterranean Town* by Thomas Wyck.

¹ Fret (also frette, frete), noun = (in architectural sense), ornamental work in relief, especially on ceilings. Obsolete.

² Goodriche was assistant to John De Critz the Elder, Serjeant Painter to Charles I.

GROUND FLOOR



Copyright: *Country Life*

15. THE GREAT STAIRCASE
(Constructed in 1638)

THE FIRST FLOOR

The Round Gallery

At the time of the Lauderdales this room, which was divided by a floor from the hall below, served as the 'Great Dining-room'. The plaster ceiling and the frieze were made by Kinsman the plasterer in 1637 or 1638.

The principal furniture under the Lauderdales consisted of eight cedar tables and eighteen walnut chairs covered in crimson velvet. It was then the fashion to serve meals at several small tables instead of a single large one. 'Two Blackamore Stands', mentioned in the inventories, and of Italian origin, are still here.

It is uncertain exactly when the room was converted into a gallery, but it must have been early in the eighteenth century, since an inventory dated 1727 refers to 'the Hall Gallery' and another inventory, undated but probably made about the same time, calls it 'the Open Room over ye Hall'. The existing balusters, however, are of comparatively recent date and some of them are of iron.

The pictures include:

47. *The Dukes of Hamilton and Lauderdale* by Cornelius Johnson (1593-1664?), signed and dated 1649. There is a replica in the Scottish National Portrait Gallery. Johnson was an artist of Flemish origin, born in London, who between the years 1620 and 1643 painted a series of English portraits, many of them remarkable for delicacy of perception, and then withdrew to Holland to avoid the civil war. In 1649 Lauderdale and Hamilton were both in Holland with Charles II.

48. *Daniel in the Lion's den*, attributed to Jacopo Bassano (1510-92). Venetian school.

49. *The baptism of Christ* by Abraham Bloemart (1564-c. 1651). Dutch school.

50. *Elizabeth Dysart in youth*, by Sir Peter Lely (1618-80). This portrait, one of the most notable in the house, dates from the early fifties. Silvery in tone and romantic in conception, it is yet more interpretive of character than most of Lely's portraits of fashionable ladies, and may certainly be counted among his finest works.

51. *The Israelites gathering manna*, School of Bassano.



16. THE NORTH DRAWING-ROOM

52. *The passage of the Red Sea* (Signed) by Jakob de Wett (1610-after 1671), a pupil of Rembrandt.

53. *Mrs. Heneage*, School of Lely.

54. A portrait of '*Both Ye Graces in one Picture*' (to quote the 1679 inventory) by Lely. Painted in the late seventies, only a few years before the death of the artist, it presents a remarkable contrast to the earlier portrait of the Duchess both in style and characterization. The representation of the Duke recalls Lord Ailesbury's reference to his complexion—'his head was toward that of a Saracen fiery face'.

Underneath is 'a brasse head of her Grace's mother', as it is described in the 1683 inventory, by an unknown artist, probably French.

55. (Over the West door.) *Tobias and the Angel*, after the painting by Adam Elsheimer (1578 ?-1610) at Frankfort on the Main.

The North Drawing-room

The plaster frieze and ceiling were made in 1637 by Kinsman, the plasterer who made the ceilings above the hall and the staircase. His charge for work done in this room was £35 4s.

At the same time Carter, the joiner employed by William Murray, charged £5 10s. for wainscoting in this room and £12 for a pair of doors and door-cases: he also made two picture frames and two windows. The door next to the fireplace bears a marked resemblance to the doors erected by Carter on the staircase.

The English tapestries, woven in silk and wool and depicting the seasons, can be dated between 1699 and 1719 from the arms of Lord (later Earl) Shelburne. They were woven by ex-Mortlake weavers, perhaps at Soho. The scenes are partly derived from the earlier Mortlake series of 'The Months' (which were themselves derived with modifications from Flemish originals), and are put together in rather arbitrary sequence as follows:

1. Milking: April.
2. Ploughing and Sowing: February.
3. Sheep-shearing and hay-making: May, July.
4. Hawking and reaping: May, August.
5. Vintage: Autumn.

On the floor is a seventeenth-century Persian carpet.

The arm-chairs with painted and gilt frames, upholstered in crimson velvet with gold braid borders, are mentioned in the 1679 inventory. The gilt and brocaded satin chairs are part of the set shown in the Duchess's Bedchamber and Withdrawing Room. Supported on an elaborate giltwood stand is an incised lacquer cabinet (known in the seventeenth century as 'Bantam-work'). In the centre of the room stands a parcel-gilt walnut table; the caryatids are unusual in English furniture of the period and may well be the work of the Dutch craftsmen whom the Duke and Duchess of Lauderdale employed at Ham between 1673 and 1679.

In the fireplace is the usual set of silver-mounted fire-irons, with interesting additions—a hearth-brush and a fire-pan for charcoal, supported on silver lions and embossed with the Duchess's cipher amid wreaths of foliage. The bellows, decorated with silver filigree, caught the eye of Horace Walpole when he visited Ham in 1770 (see page 25).

The four inset pictures (56, 57, 58 and 59) are attributed in the 1683 inventory to 'Decline'—a variant of the name of Francis Cleyn



17. ONE OF A SET OF CHAIRS CARVED WITH DOLPHINS. ABOUT 1675
(In the Duchess's Bedchamber)

(1582-1658), a German artist who after a period of study in Italy entered the service of Christian IV of Denmark and afterwards came to England, where he was appointed designer to the Mortlake tapestry works by James I.¹ Cleyn also painted mural decorations for Carew House and Somerset House, and designed the imposing 'Gilt Room' at Holland House, Kensington (destroyed in the late war). The paintings here, done in tempera on paper, were doubtless commissioned by William Murray. They are very dilapidated (the examples of Cleyn's work in the adjoining Miniature Room are in far better state), but they possess a certain interest in so far as they associate Cleyn with the room and suggest that he had a hand in designing the striking architectural decoration. It is significant that the twisted half columns flanking the fireplace are copied direct from a work with which Cleyn was very familiar—Raphael's cartoon of the healing of the lame man at the temple gate, part of the famous 'Acts of the Apostles', which were acquired by James I and many times served as a model to the Mortlake weavers.²

The Miniature Room

Called the 'Green Closset' in 1679, when the walls were hung with green damask. The present hangings are a modern copy of the seventeenth-century damask hangings in the Blue Drawing-room.

The closet still contains most of the original furniture, which is described in the 1679 inventory as follows:

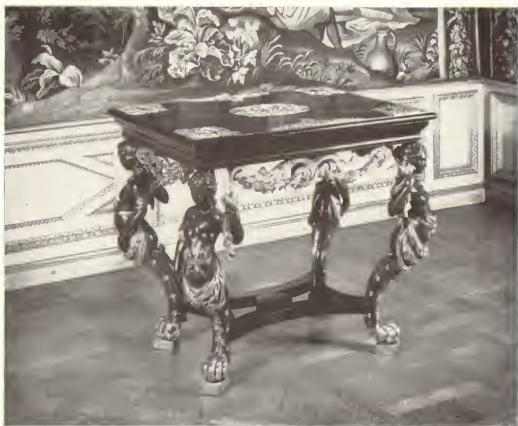
One ebony table garnished with silver. Note the unusual supports modelled as caryatids, or female figures. In the centre of the top (which has been renewed) the silver plaque bears the initials E. D. for Elizabeth Dysart and a Countess's coronet, indicating that the table was made before 1672 when she became Duchess of Lauderdale.

Two Japan Cabinets and frames. The legs of the 'frames' or stands have been regilded at a later date.

Two squobb frames, two seats upon them covered with green damask, and green sarsnet cases. This refers to the two long stools against the

¹ Among the tapestries he designed the best known is the series representing the story of Hero and Leander, one piece of which is in the Victoria & Albert Museum.

² There is a series of large-scale drawings from Raphael's cartoons by Francis Cleyn and his son the younger Francis (?) in the Ashmolean Museum. The cartoons, which are the property of H.M. The Queen, are lent to the Victoria & Albert Museum.



18. SILVER-MOUNTED TABLE. ABOUT 1670
(In the Miniature Room)

wall, of which the framework has been to a considerable extent renewed. A squob was a form of stool.

In the fireplace is another set of silver-mounted chimney furniture, including a fire-pan supported on paw feet and a fender decorated with foliated scrolls in keeping with the carved ornament of the chimney-piece.

The mirror opposite the fireplace (lent by the Victoria & Albert Museum) is a characteristic product of the school of carvers who were influenced by Grinling Gibbons in the last quarter of the seventeenth century.

The pictures

The paintings that decorate the cove and ceiling (done in tempera on paper) are by Francis Cleyn. He has pilfered the naked boys, goats and satyrs from the series of paintings by Polidoro Caldara of which there are copies downstairs in the Dining-room; only the fanciful



19. PART OF THE FRIEZE IN THE MINIATURE ROOM
Painted by Francis Cleyne (1590?-1658)

background is Cleyn's invention. The same subjects with the same background occur in two panels of tapestry belonging to a set at Hardwick Hall; they were woven at Hatton Garden between 1679 and 1685, that is to say more than twenty years after Cleyn's death. But their close similarity to the paintings in this room prove that he was responsible for the cartoons.

The picture over the fireplace: 63. *The Duke of Lauderdale*, in crayons. By Edmund Ashfield (fl. 1680-1700), signed and dated 1674-5.

The Long Gallery

The gallery formed part of the original house, but was completely redecorated by William Murray in 1639. The work was done by Carter the joiner, and his bill is still extant:

Item in the Gallerie wainscott that was taken asunder and new made and all the mouldings of the wainscott . . . at 4s the yarde.	£36. 0. 0.
Item for new work with the pedistalls 72 yards at 6s the yarde.	£21. 12. 0.
Item for 20 palasters of my one [own] stuff.	£10. 10. 0.

All Carter's panelling, including the pilasters and pedestals, is still in place; though there are actually 24 pilasters.

In the time of the Lauderales the Gallery contained little furniture apart from an inlaid marble table, a pair of cabinets, two arm-chairs, four 'squobbs' and 'two great globes and two small globes'.

The scanty furniture and the absence of a fireplace indicate that the Gallery here, as in other great houses, was intended for show and exercise rather than comfort. The effect depended chiefly on the array of 'Two & Twenty Pictures wth Carvd Guilt Frames'. The bills for the frames, which are all of a set, date from 1672 to 1675 and show that they cost 70s. each.

A number of late Stuart cabinets are ranged against the walls including a marquetry cabinet, inlaid with floral designs in the fashion of about 1680. The set of mid-eighteenth-century arm-chairs is covered in contemporary woollen velvet of a kind manufactured in the Low Countries and known as Utrecht velvet. The eighteenth-century mahogany chairs covered in contemporary Genoa velvet, form part of the set in the Duke's Closet. The harpsichord, as an inscription above the keyboard relates, was made in 1634 by the celebrated Johannes Ruckers of Antwerp. In the windows are a set of 'boxes carv'd and guilt for tuby roses' listed in the 1679 inventory.



20. THE LONG GALLERY

The pictures

65. *Lucy, Countess of Carlisle* (1599–1660, celebrated for her beauty and political intrigues. During the Commonwealth she was a neighbour of Lady Dysart at Petersham, where according to a contemporary ‘she enjoyed herself more in this Retiredness than in all her former Vanities’¹). After van Dyck.

66. *Queen Henrietta Maria*. (1609–69. Queen consort of Charles I.) After Van Dyck.

67. *Lady Doune*. (The Duchess’s younger daughter.) Painter unknown.

68. *Elizabeth Tollemache, Duchess of Argyll*. (The Duchess’s eldest daughter, d. 1735.) By Sir Peter Lely (1618–80).

¹ From a letter of Brian Duppa, afterwards bishop of Winchester, in the possession of Sir Giles Isham, Bart.

69. *Self-portrait*. After Van Dyck. The artist is shown pointing to a sunflower with one hand, while with the other he displays the gold chain bestowed upon him by the king, apparently identifying himself with the sunflower and thus illustrating allegorically his devotion to the King.¹ Several versions exist.

70. *Ann, Countess of Bedford* (d. 1684). By Sir Peter Lely.

71. Called the *Countess of Southampton*. Artist unknown.

72. *Catherine Bruce, Countess of Dysart*. (The Duchess's mother.) Painter unknown.

73. *Head of St. Paul*. By Benedetto Gennari (1633-1715).

74. *Elizabeth, Countess of Dysart (afterwards Duchess of Lauderdale) with a black servant*. By Sir Peter Lely.

75. *Lady Maynard* (youngest sister of the above). By Sir Peter Lely.

76. *William Murray, Earl of Dysart*. (d. 1652? The Duchess's father.) By Cornelius Johnson (1593-1664?). Murray also figures in a well-known picture by William Dobson in the collection of Lord Sandys, where he is shown with Prince Rupert persuading Colonel John Russell (see no. 87), who had thrown up his commission, to rejoin the Royalist forces.

77. *Sir John Maitland, 1st Lord Maitland of Thirlestane*. (1545?-95, Lord Chancellor of Scotland; grandfather of the Duke of Lauderdale.) Artist unknown.

78. *Charles I* (1600-49). Studio of Van Dyck. There are several versions. This one was probably given to William Murray by the king, as indicated by a note in a Memorandum of pictures bought by the king from Van Dyck, dated 1638-9, which reads: *le Roi vestu de noir a Monr Morre* (doubtless a French variant of Murray).

79. ?*Sir Henry Vane, the younger*. (Born 1613. A leading parliamentarian under the Commonwealth. Executed 1662.) By Sir Peter Lely.

80. ?*William, Lord Alington*. (1610-48. First husband of Elizabeth Tollemache, sister of Sir Lionel Tollemache, the Duchess's first husband.) By Sir Peter Lely.

81. *Sir Charles Compton*. (d. 1661. A prominent cavalier leader.) By Sir Peter Lely.

82. *The Duke of Lauderdale in Garter Robes*. By Benedetto Gennari (1633-1715).

¹ See the article on this portrait by R. R. Wark in the *Burlington Magazine*, February 1956, pp. 53-4.

83. *Charles II.* School of Lely.

84. *Thomas Clifford, 1st Baron Clifford of Chudleigh.* (1630-73. Lord Treasurer 1672. A member of the 'Cabal'.) After Lely. Versions by the artist are at Ugbrooke and Cirencester Park.¹

85. *Lionel Tollemache, 3rd Earl of Dysart.* (1648-1726. The Duchess of Lauderdale's eldest son.) By Sir Peter Lely. The title is traditional but cannot be accepted without reserve.

86. *Sir William Compton.* (d. 1663. Brother of Sir Charles and like him a distinguished cavalier commander. He was the second husband of Elizabeth, sister of Sir Lionel Tollemache, 3rd bart., the Duchess's first husband.) By Sir Peter Lely. There is another version in the National Portrait Gallery.

87. *Colonel John Russell.* (One of Charles I's officers in the civil war. After the Restoration first colonel of the First Foot, now Grenadier Guards.) By John Michael Wright (? 1625-1700). Signed and dated 1659. A Scot by birth, Wright was one of the few native artists of real individuality and technical accomplishment among the host of foreign portrait painters who practised in England under the Stuarts. It is an early and very attractive portrait by a painter whose output was relatively small.

The Library

This, and the small ante-room adjoining, were added to the house by the Duke and Duchess. Though unusually small, the library contained a high proportion of rare books, including a number of works printed by Caxton and Wynkyn de Worde, probably acquired during the lifetime of Lionel, 4th Earl of Dysart. These have been dispersed. The oak library-steps date from early in the eighteenth century.

The pictures in the ante-room include:

88. *An alchemist.* By Thomas Wyck (1616-77).

89. *Hagar and Ishmael.* Italian School; seventeenth century.

The Blue Drawing-room

We now enter another series of new rooms constructed by the Lauderdale. The change of style is clearly revealed in the ceiling which,

¹ See Catalogue of Bathurst Portraits, P.Ps. 42-8.

FIRST FLOOR



21. THE BLUE DRAWING-ROOM

instead of being divided into compartments by heavy bands of plaster-work, as in the state apartments on the north side, is lightly ornamented with a wreath of laurels in the centre and, in the corners, with four panels filled with graceful foliated sprays.

The marbled wainscoting, the carved swags of fruit and flowers above the chimney-piece, and the simple marble moulding that frames the fireplace are typical of the house and of the period. The damask wall-hangings, 'paned' with dark-blue velvet with *appliqué* embroidery, are mentioned in the 1683 inventory, but the colour has faded from pale violet-blue to yellow.

The room contains a representative collection of the lacquered and japanned furniture fashionable in the reign of Charles II. Lacquer had been imported from the East since the reign of Queen Elizabeth. After the Restoration the demand for it became so strong in England (as well as on the Continent) that the eastern products were soon imitated on a large scale; but the methods employed were quite different, and are more properly described by the contemporary term 'japanning'. In this room there are both English and Oriental examples. The mirror frame on the wall facing the windows is composed of incised Oriental lacquer cut into panels, regardless of the fact that some of the horsemen and trees are thereby made to appear the wrong way up.¹ The table underneath the mirror is an English imitation of Chinese lacquer. But the most striking japanned objects in the room are the seven chairs, the survivors from separate but similar sets, probably those described in the 1683 inventory as '12 back stools with cane bottoms, japaned'. The cresting bears a coronet and the Duchess's cipher. The backs, which have not been exposed to the light, retain their original brilliant colouring, and the design represents a naïve attempt to reproduce an Oriental form. In the fireplace there is a pair of contemporary steel tongs and a shovel.

The pictures

90. *Landscape with ruins, figures and cattle.* Dirck van den Bergen.
91. *Landscape with a man leading an ass.* Same artist.
92. *A lion hunt.* Same artist.

¹ Stalker and Parker, the authors of a *Treatise* on japanning, published in 1688, remark that Bantam-work, as it was called, was out of fashion and that 'no one gives it house-room, except some who have made new Cabinets out of old Skreens'. They criticize the haphazard methods employed in the construction of such furniture where 'you may observe the finest hodgpodg and medly of Men and Trees turned topsie turvie'.



22. THE QUEEN'S BEDCHAMBER

The Queen's Bedchamber (also known as 'the Cabal Room').

The room is so called in the 1679 inventory and was probably intended for Charles II's queen, Catherine of Braganza. This is perhaps why it contained 'one Portugall bedstead'.

The plasterwork on the ceiling is similar to that in the last room, but here the treatment of the floral scrolls in the spandrels is more accomplished; note the lively figures of men and animals among the foliage.

The tapestries, woven with silk and wool, are signed by Bradshaw, the eighteenth-century English weaver whose work for Holkham, Norfolk (including a set with subjects similar to these) can be dated between 1730 and 1750. The subjects are made up from figures and motives taken from pictures by Watteau and Pater. Watteau visited London in 1720, but the tapestries are probably rather later. The individual hangings are:

1. The Dance.
2. The Fountain
3. The Swing.
4. The Fruit-gatherer.

The whole floor was originally decorated with an intricate parquetry pattern similar to that in the Queen's Closet beyond; but only a relatively small portion survives, and that is too fragile to be left exposed. In the time of the Lauderdale's this parquetry was so highly regarded that there were '2 leathers to cover ye inlaid Floor'. The Persian carpet dates from the seventeenth century, like the one in the North Drawing-room.



23. A PAIR OF SILVER-MOUNTED BELLOWS

ABOUT 1675

In 1679 a separate set of hangings and window curtains were reserved for use in summer, together with a set of 12 chairs to match. The chairs and sofa now in the room date from about 1740.

Besides the silver-mounted shovel and tongs there is a pair of bellows, overlaid with embossed and chased silver on one side and decorated with marquetry in coloured woods on the other. There is also a pole-screen of iron embellished with silver mentioned in the seventeenth-century inventories. The tapestry panel is later.

The pictures

93 and 94. *Two landscapes* and 95 a *Pair of lions with a leopard in a den*. By Dirck van den Bergen.

The Queen's Closet

This small chamber is the most richly decorated in the house.

The ceiling is a smaller version of those in the Queen's Bedchamber and the Blue Drawing-room; but here the flat surfaces are treated to imitate white veined marble and the details of the plaster relief are picked out in gold; while the oval panel within the laurel wreath is painted to represent Ganymede and the Eagle.

The original hangings, still on the walls, are described in the inventories as 'crimson and gold stuff, bordered with green, gold and

silver stuff'. The tapestry in the alcove, probably woven at Mortlake, represents the arms of the Duke of Lauderdale.

The richly carved ornament on the wainscoting (which has subsequently been regilded) is in the full baroque style. The panels surrounding the fireplace and on the window sill are of scagliola (composition) inlaid with a coloured design on a black ground. They are perhaps the earliest example of this form of decoration in England, and were probably imported from Florence, where the manufacture was carried on. The initials 'J. E. L.' (for John and Elizabeth Lauderdale), together with a ducal coronet, are incorporated in the design. The same initials also form the central ornament on the parquetry floor.

The cabinet with silver mounts on a carved and turned stand is the second of the two remarkable 'scriptors' mentioned in the inventory (the other is in the Duchess's Bedchamber downstairs). By the compiler the veneer is stated to be of 'princewood', which was the name applied to Kingwood at the time.¹ The two remarkable chairs have been in this room since 1679; they are described in the inventory as '2 sleeping chayres, carv'd & guilt frames, covered with crimson & gould stuff with gould fringe'. Note the feet carved as sea horses and the ratchet for adjusting the angle of the back. Such chairs have become extremely rare, but the Duke possessed others and several supplied to Charles II are entered in the Royal accounts.

The silver-mounted chimney-furniture is contemporary with the rest of the room.

The pictures

96 and 97. *Two Views of Naples* and 98. *Another Sea-port*, by Thomas Wyck (1616-77).

The adjoining ante-room contains a curious set of screen paintings. They are rare examples of Spanish colonial art of the early seventeenth century and were probably executed at Manila in the Philippine Islands.

The Yellow Satin Room

The oak frieze is a bad Victorian version of a Jacobean type; while the silk wall-hangings appear to date from the early nineteenth century.

¹ The name 'kingwood' is not found in late seventeenth-century inventories, whereas 'princes wood' occurs frequently at that period. Many cabinet, clock cases, etc., survive, which are veneered with kingwood and warrant the equation of kingwood (*Dalbergia*) with princewood. The wood now known by the latter name is of a different botanical species (*Cardia*).



24. THE TWO 'SLEEPING CHAYRES' IN THE QUEEN'S CLOSET
ABOUT 1675

The room contains a collection of family portraits including two early commissions by John Constable, *Maria Lewis, Countess of Dysart* (d. 1804) after *Sir Joshua Reynolds* and *Louisa Manners, Countess of Dysart* (1745–1840) after *John Hoppner*. Constable stayed several times at Ham and became intimate with the family. He copied other portraits for them and in allusion to such tasks wrote in 1812: 'I am making sad ravages of my time with the wretched portraits I mentioned to you. I am ungallant enough to be alluding to the Ladies' portraits.'¹

On the left of the door (No. 5) *Elizabeth Dysart with her first husband Sir Lyonel Tollemache and her sister Lady Maynard*, attributed to Joan Carlile (1606?–1679). This is a 'conversation piece'; examples of so early a date (c. 1648) painted in England are very rare. A much later conversation piece said to be the *4th Earl of Dysart with his sons and friends in a landscape*, artist unknown, is over the door on the left of the window.

The Room over the Chapel

This room contains an interesting collection of ancient costumes and other textiles, some of great rarity, associated with past owners of the house. The most curious and evocative of these relics is a complete 'wedding set' consisting of a man's dressing gown and slippers, a pair of brushes, two boxes, a mirror, a table cloth (or 'Toilet' as it was called), all of tissue of blue silk and silver thread. The fabric, of North Italian, or possibly French manufacture, and dating from the end of the seventeenth century, is in almost pristine condition. Judging by the silk and the style of the gown and slippers, they might have been made for the Duke of Lauderdale himself, but the mirror frame is of a form that did not come into fashion until about 1690, and the exceptionally fresh state in which the objects are preserved suggests that the owner used them on but few occasions; so that if, as seems probable, they are in fact part of a wedding set, they must have belonged to a member of the family who died soon after marriage. These clues point to Lionel, Lord Huntingtower, eldest son of the 3rd Earl of Dysart and the Duchess's grandson, who married in 1706 and died six years later.

Equally remarkable in its way is a white satin coverlet decorated with floral patterns in *appliqué* coloured silk braid, dating from the Duchess's time. No close parallel appears to be known. There are also

¹ C. R. Leslie, *Memoirs of the Life of John Constable*. Edited by the Hon A. Shirley, 1937, p. 54.



25. AN ARMCHAIR IN THE VOLARY
ABOUT 1675

See page 31

the green and purple robes of the Thistle worn by the 4th Earl of Dysart (1708-70). Here the condition is comparable with that of the marriage set, and the velvet might just have come from the loom. Apart from a charming child's costume, probably early eighteenth century, equipped with a sheath for a toy dagger, the other costumes are of a more familiar type. The leather riding coat has its counterpart in the portrait of Colonel Russell by Michael Wright in the Long Gallery and probably dates like the portrait from the middle of the century.

Of the miniatures the most notable, arranged together in the case by the fireplace, are:

Queen Elizabeth (1533-1603) by Nicholas Hilliard (1547-1619).

An unknown man against a background of flames (a conceit symbolic of consuming love) by Isaac Oliver (d. 1617).

An unknown child. Style of Isaac Oliver (d. 1617).

An unknown lady, signed Samuel Cooper (1609-72). [Cooper.

Henry Rich, Earl of Holland (1590-1649). Attributed to Samuel Charles II (1630-85) as a youth, signed David des Granges (c. 1611-c. 1675).

Charles II by David des Granges.

Mary Beatrice D'Este (1658-1718), wife of James II, signed Lawrence Crosse (d. 1724).

In the same case is a lock of hair said to have been cut from the head of Robert Devereux, Earl of Essex, Queen Elizabeth's favourite, on the morning of his execution, 25 February 1601. The relic belonged to his daughter Frances, Duchess of Somerset, and passed from mother to daughter until it came into the possession of the Dysarts early in the eighteenth century.

Displayed in a case by the window:

A Sermon preached upon the First Occasion after the Death of His Grace John Duke of Lauderdale in the Chappel at Ham by John Gaskarth, His Late Grace's Chaplain. Dated 1683.

A Book of Common Prayer. Dated 1625. Probably given to William Murray, 1st Earl of Dysart, by Charles I.

The original 1679 inventory.

HAM HOUSE



PLATE 26. A PERSPECTIVE VIEW OF THE SOUTH FRONT IN ABOUT 1680
From a coloured drawing

APPENDIX

A LAMPOON ON THE DUCHESS OF LAUDERDALE

Methinks this poor land has been troubled too long
With Hutton and Dysart and old Lidington,
These fools, who at once make us love and despair
And preclude all the ways to his Majesty's ear.
While justice provokes me in rhyme to expresse
The truth which I know of my bonnie old Besse.

She is Besse of my heart, she was Besse of old Noll
She was once Fleetwood's Besse, and she's now of Atholle
She's Bessie of the Church and Bessie of the State,
She plots with her tail, and her lord with his pate.
With a head on one syde, and a hand lifted hie
She kills us with frowning, and makes us to die.

The Nobles and Barons, the Burrows and Clownes
She threatened at home, e'en the principall townes,
But, now she usurps both sceptre and crown,
And thinks to destroy us with a flap of her gown.

Since the King did permit her to come to Whytehall,
She outviews Cleveland, Portsmouth, young Fraser,¹ and all
Let the French King but drop down his gold in a cloud,
She'll sell him a bargain, and laugh it aloud.
If the Queen understood, what of her Besse did say,
She would call for Symon Dun² to bear her away.

(From Maidment's *A Book of Scotch Pasquils*. Edinburgh, 1827)

A more indecent onslaught on the Duchess is the *Epithalamium for the Duke of Lauderdale and the Viscount of Strathallan, by way of a Dialogue between the Duke and Sir Lionel Tollemache* (ibid.).

On the other hand, she did not lack her eulogists. The same volume contains 'the *Muses' Salutation to the Duchess of Lauderdale*', of which the following is a sample.

Sparta for beautie famous once did shine,
And Paphos gloried in her lovely Queene;
They soon were silenc'd when this westerne rose
Onlie the buds and blossoms did disclose.

¹ Afterwards Lady Peterborough, daughter of Sir A. Fraser physician to Charles II. Her picture, as a beauty, is at Hampton Court.

² Dun the hangman. Said to have been hanged for murdering his wife.

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Green Line Route Numbers

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716 via North Finchley, Hyde Park Corner, Richmond-Kingston.

717 via North Finchley, Hyde Park Corner, Richmond-Kingston.

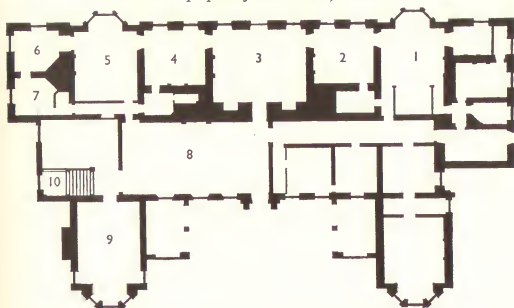
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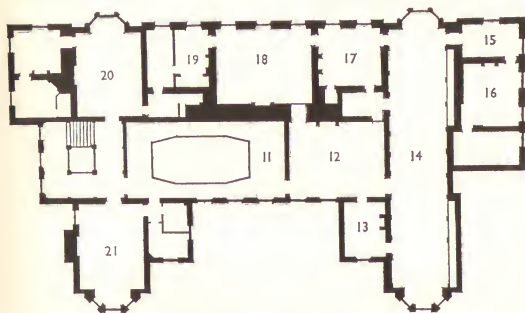
PLANS OF THE BUILDING

(the rooms are numbered to correspond with the route proposed for the visitor)



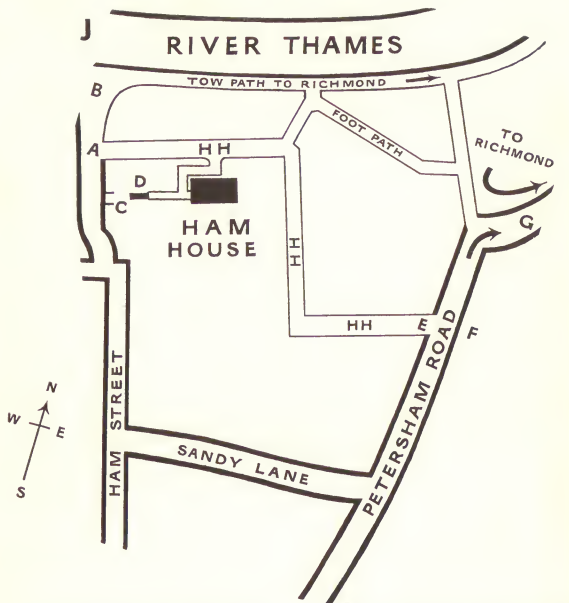
G R O U N D F L O O R

- | | |
|-----------------------------|---------------------------------|
| 1. The Duchess's Bedchamber | 6. The White Closet |
| 2. The Duke's Closet | 7. The Duchess's Private Closet |
| 3. The Marble Dining-room | 8. The Great Hall |
| 4. Withdrawing Room | 9. The Chapel |
| 5. The Volary | 10. The Great Staircase |



F I R S T F L O O R

- | | |
|--|------------------------------|
| 11. The Round Gallery (formerly the Great Dining-room) | 16. The Library |
| 12. The North Drawing-room | 17. The Blue Drawing-room |
| 13. The Miniature Room | 18. The Queen's Bedchamber |
| 14. The Long Gallery | 19. The Queen's Closet |
| 15. The Library Closet | 20. The Yellow Satin Room |
| | 21. The Room over the Chapel |



- | | |
|---|---|
| <p>A Ham Street Gate. Cars may enter to set down but must not park inside.</p> <p>B Public Car Park.</p> <p>C Stables Entrance. This is closed to the public.</p> <p>D Restaurant and Tea Gardens.
(Open summer afternoons)</p> | <p>E Main Petersham Road Gate. Entrance for pedestrians only. No car parking facilities.</p> <p>F Fox and Duck Inn (bus stop).</p> <p>G Dysart Arms (coach stop).</p> <p>HH Avenues to the House; for pedestrians.</p> <p>J Twickenham Ferry.</p> |
|---|---|

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